

20089
Rec'd from
Charterhouse

Jane Savages Rondo's
Russell's Voluntaries
Corps Inatish on Singing.

} on large cards.



4^{SAVAGE}
C

Furbished (spine pasted down), Middleton (1994)



Room 208.

~~XXV D~~

10
Re
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R

20
Rec
Cha





Handwritten in cursive script:
Hampden House, Putney, London.

Handwritten in cursive script:
17th Street, New York.

204
Re
Cha



204
Re
Cha

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SIX RONDOS;

FOR THE

Harpsichord or Piano Forte,

Composed by

JANE SAVAGE.

Entered at Stationers Hall.

Opera III.

Price 3/6.

L O N D O N.

*Printed for the Author and Sold by Longman & Broderip, N^o 26 Cheapside and N^o 13 Hay Market
and to be had of Miss Savage N^o 22 East Street Red Lion Square.*



Pl
Nce
Cho





I.
GRAZIOSO.

Handwritten musical score for a piano piece, marked "I. GRAZIOSO." The score consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The first system is marked "Dolce" and "For". The second system is marked "Pia" and "For". The third system is marked "Dolce" and "For". The fourth system is marked "Pia" and "For". The fifth system is marked "Dolce" and "For". The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.



First system of musical notation, featuring a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is marked *Pia* (Piano) and *Cres.* (Crescendo). The notation includes various note values, including eighth and sixteenth notes, and rests.



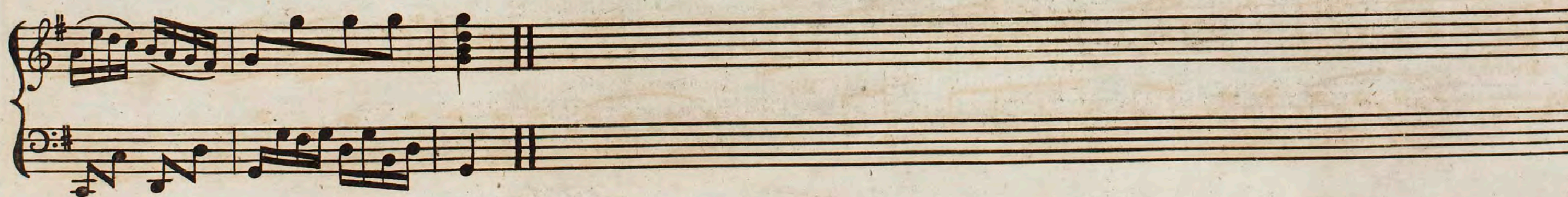
Second system of musical notation, featuring a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is marked *For* (Forzando) and *Pia* (Piano). The notation includes various note values, including eighth and sixteenth notes, and rests.



Third system of musical notation, featuring a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is marked *Dolce* (Dolce) and *For* (Forzando). The notation includes various note values, including eighth and sixteenth notes, and rests.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is marked *For* (Forzando) and *Pia* (Piano). The notation includes various note values, including eighth and sixteenth notes, and rests.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The notation includes various note values, including eighth and sixteenth notes, and rests.

II.
MODERATO.

Handwritten musical score for a piano piece, marked "II. MODERATO." in 2/4 time. The score consists of five systems of two staves each. The key signature has two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system is marked "Pia" and "For". The second system has "Pia" and "For" markings, with sixteenth-note runs marked with a "6". The third system has "Pia" and "For" markings. The fourth system has "Pia" and "For" markings, with a "hr" marking above the first staff. The fifth system has "For" and "Pia" markings, with "hr" markings above the first staff. The manuscript shows signs of age, including foxing and some staining.

For Pia

For

Pia

For Pia

For

III.
ANDANTINO

The musical score is written for piano and consists of five systems of two staves each. The first system is marked 'Pia' and 'For'. The second system is marked 'Pia'. The third system is marked 'Pia' and 'For'. The fourth system is marked 'Pia' and 'For'. The fifth system is marked 'Pia' and 'For'. The music is written in treble and bass clefs with various notes, rests, and dynamic markings.

First system of musical notation, featuring treble and bass staves. The treble staff includes dynamic markings *For* and *Pia*. The bass staff includes a dynamic marking *Pia*. The system concludes with a double bar line.

Second system of musical notation, featuring treble and bass staves. The treble staff includes dynamic markings *For* and *Pia*. The bass staff includes a dynamic marking *Pia*. The system concludes with a double bar line.

Third system of musical notation, featuring treble and bass staves. The treble staff includes dynamic markings *For* and *Pia*. The bass staff includes a dynamic marking *Pia*. The system concludes with a double bar line.

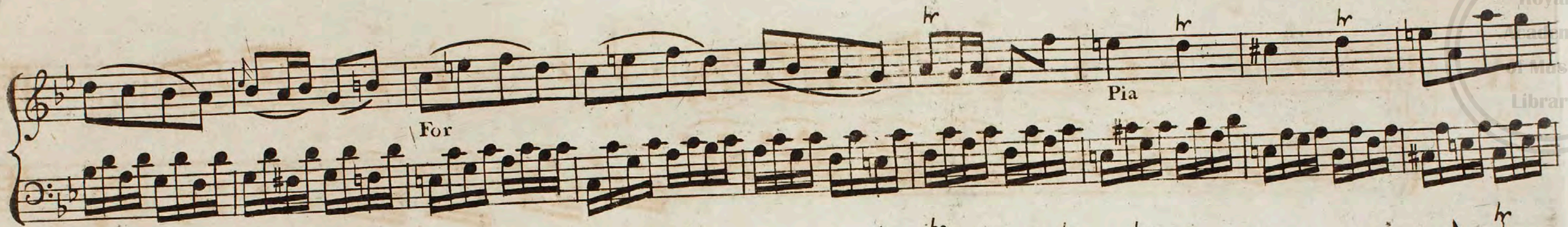
Fourth system of musical notation, featuring treble and bass staves. The treble staff includes dynamic markings *For* and *Pia*. The bass staff includes a dynamic marking *Pia*. The system concludes with a double bar line.

Fifth system of musical notation, featuring treble and bass staves. The treble staff includes a dynamic marking *For*. The bass staff includes a dynamic marking *For*. The system concludes with a double bar line.

IV.
ANDANTE.

Handwritten musical score for a piano piece, marked "IV. ANDANTE." The score consists of six systems of two staves each. The right hand (treble clef) features a melodic line with various ornaments (trills, grace notes) and dynamic markings like "Pia" and "For". The left hand (bass clef) provides a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The key signature changes from one sharp (F#) to two flats (Bb, Eb) in the second system. A "Cres." marking is present in the fourth system. The paper is aged and shows some wear at the bottom left corner.

For Pia



For Pia For



Pia For Pia



For Pia For



Pia For



V.
AMOROSO

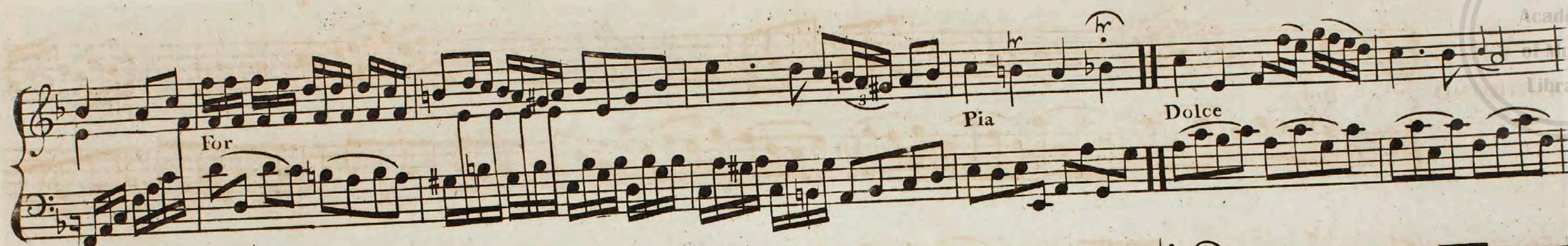
Dolce *For* *Pia*

Pia *For*

Pia *For* *Dolce*

For *Dolce*

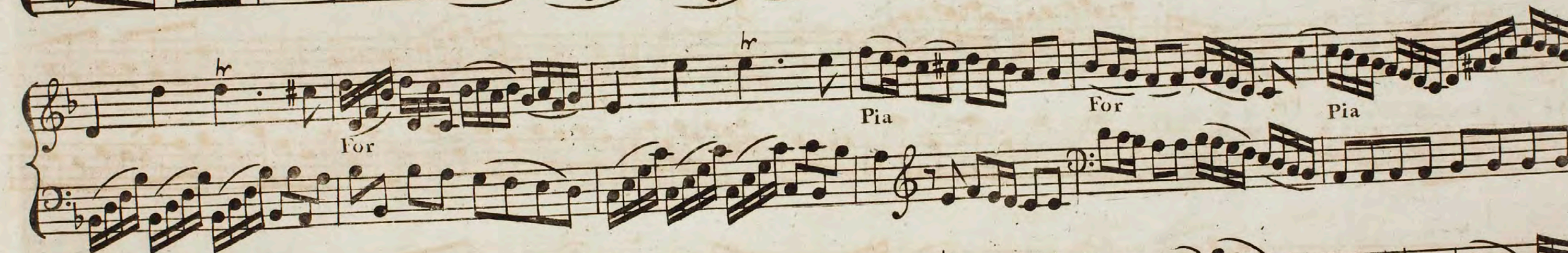
For *Pia*



First system of musical notation, featuring treble and bass staves. The music is marked with *For*, *Pia*, and *Dolce*. The key signature is one flat (B-flat).



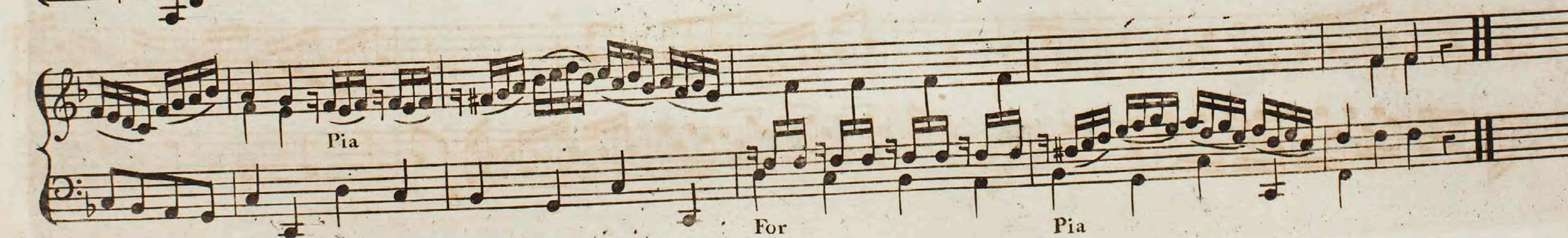
Second system of musical notation, featuring treble and bass staves. The music is marked with *For* and *Pia*. The key signature is one flat (B-flat).



Third system of musical notation, featuring treble and bass staves. The music is marked with *For*, *Pia*, and *Pia*. The key signature is one flat (B-flat).



Fourth system of musical notation, featuring treble and bass staves. The music is marked with *Dolce* and *For*. The key signature is one flat (B-flat).



Fifth system of musical notation, featuring treble and bass staves. The music is marked with *Pia*, *For*, and *Pia*. The key signature is one flat (B-flat).

VI.
MODERATO

Handwritten musical score for VI. MODERATO. The score is written on six systems of grand staves (treble and bass clef). The key signature is one flat (B-flat). The tempo is marked MODERATO. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics include *Pia* (piano), *For* (forte), and *Cres.* (crescendo). There are also markings for *h* (half note) and *2* (second). The score is written in a clear, elegant hand.

Dynamic markings: *Pia*, *For*, *Cres.*

Other markings: *h*, *2*

This page contains a handwritten musical score for piano, consisting of six systems of music. Each system is written on a grand staff with a treble and bass clef. The notation includes various note values, rests, and articulation marks. The piece concludes with a double bar line and the word "FINIS." in the final system.

Dynamic markings and other annotations visible in the score include:

- For**: Appears in the first, third, fourth, and fifth systems.
- Pia**: Appears in the first, second, third, and sixth systems.
- FINIS.**: Located at the end of the sixth system.



[Faint, mirrored text bleed-through from the reverse side of the page, including the words "COLLECTOR" and "LIBRARY" visible in reverse.]



Twelve
VOLUNTARIES,

FOR THE
Organ OR Piano Forte

Composed & respectfully dedicated by Permission
TO THE
Governors & Guardians of the Foundling Hospital

BY
WILLIAM RUSSELL,

Organist of the Foundling & of St. Ann's Limehouse.

Ent^d at Sta. Hall.

London.

Price 10. 6.

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R. Williamson, Sculp^r

W. Russell.



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VOLUNTARY I.

1 Royal
Academy
of Music
Library

Diapasons

Adagio

The musical score is written for two parts: Diapasons and Pedal. The Diapasons part is in treble and bass clef, with a key signature of one sharp (F#) and a common time signature (C). The Pedal part is in bass clef, with a key signature of one sharp (F#) and a common time signature (C). The score is divided into five systems. The first system is labeled 'Adagio'. The second system has a 'lr' (long rest) marking. The third system has a 'lr' marking. The fourth system has a 'Pedale' marking. The fifth system has a 'Pedal' marking and a 'Volti Trumpet' marking. The score ends with a double bar line and a repeat sign.

Russel's Voluntaries.

Pedal

Volti
Trumpet

Russell's Voluntaries

Handwritten musical notation for the first system, featuring a treble and bass staff with various notes and rests. The notation includes dynamic markings such as *lr* (lento) and *ad lib:* (ad libitum).

Handwritten musical notation for the second system, featuring a treble and bass staff. The notation includes dynamic markings such as *ad lib:* (ad libitum), *Tempo*, and *Choir Bass*.

Handwritten musical notation for the third system, featuring a treble and bass staff. The notation includes dynamic markings such as *Trumpet*, *Swell*, and *lr* (lento).

Handwritten musical notation for the fourth system, featuring a treble and bass staff. The notation includes dynamic markings such as *Swell*, *Trumpet*, and *Trumpet Bass*.

Handwritten musical notation for the fifth system, featuring a treble and bass staff. The notation includes dynamic markings such as *Swell*, *Trumpet*, and *Trumpet Bass*.

Russell's Voluntaries

Volti Swell



Swell

p

Gratioso

Allegro Moderato

Full Organ

2^d time.

This page contains a handwritten musical score for 'Russell's Voluntaries'. It consists of six systems of music, each with a treble and bass staff joined by a brace. The notation is in a historical style, featuring various note values, rests, and accidentals. The first system is marked '2^d time.' and includes a repeat sign. The second system has a 'tr' (trill) marking. The third system has a 'b' (basso) marking. The fourth system has a 'tr' (trill) marking. The fifth system has a 'tr' (trill) marking. The sixth system has a 'tr' (trill) marking. The music is written in a single system, with no separate parts for different instruments or voices.

VOLUNTARY II.



S. Diapason and
Principal Choir Organ

Andantino

S. Diapason
Principal and
Fifteenth Choir

Allegretto

Russell's Voluntaries

A handwritten musical score for 'Russell's Voluntaries', consisting of seven systems of two staves each. The notation is in treble and bass clefs, with a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures are marked with 'lr' (likely for 'long rest' or 'long repeat'). The score is written in dark ink on aged, slightly yellowed paper. The handwriting is clear and legible, typical of 18th or 19th-century musical notation.

Russell's Voluntaries

VOLUNTARY III.

8

Full Swell
Larghetto

Cornet
a la
POLLACCA
S. Diapason &
Flute Choir Bass

Allegretto

Russell's Voluntaries

Royal
Academy

Swell

Cornet

Swell

Cornet

Swell

Cornet

The musical score is written for piano and cornet. It consists of six systems, each with a piano part (treble and bass staves) and a cornet part (treble staff). The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The word 'Swell' is written above the piano parts in the first, third, and fifth systems. The word 'Cornet' is written above the cornet part in the second, fourth, and sixth systems. There are also markings 'lr' (likely for 'long' or 'loud') above the cornet part in the first and fifth systems.

This section of the musical score consists of three systems of staves. The first system has two staves (treble and bass clef). The second system also has two staves. The third system has two staves, with the top staff labeled 'Cornet' and the bottom staff labeled 'Diapasons'. The music is written in G major (one sharp) and common time. The tempo is marked 'Largo'.

VOLUNTARY IV.

This section of the musical score consists of two staves (treble and bass clef). The tempo is marked 'Adagio'. The music is written in G major (one sharp) and common time. The title 'VOLUNTARY IV.' is centered above the staves.

Diapasons

Adagio

Russell's Voluntaries



Handwritten musical score for a keyboard instrument, consisting of six systems of two staves each (treble and bass clef). The music is written in G major (one sharp) and 2/4 time. The notation includes various note values, rests, and dynamic markings such as *tr* (trill) and *ff* (fortissimo). The piece concludes with a double bar line and the word "Vlti" (likely a misspelling of "Vlti" or "Vlti").

Russell's Voluntaries

Solo Hautboy Swell

Siciliano

S. Diapason Bass

Great Organ

Cremona Choir

Hautboy

Cremona

Russell's Voluntaries

Handwritten musical score for "Russell's Voluntaries". The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *lr* (largo) and *tr* (trill). The instruments are indicated by text labels: "Hautboy" appears at the top of the first system and in the middle of the fourth system; "Cremona" is written above the third system; "Hautboy Swell" is written above the fourth system; "S. Diapason Bass" is written above the fifth system; and "Two Diapasons Great Organ" is written above the sixth system. The title "Russell's Voluntaries" is printed at the bottom left of the page.

VOLUNTARY V.

Royal
Academy
of Music

Largo

Diapasons

lr

lr

lr

lr

Cornet
AllegrettoS. Diapason and
Flute Choir

Swell Cornet

Cornet

The musical score is written on six systems of two staves each. The notation includes various musical symbols such as notes, rests, and accidentals. Performance instructions are written above the staves: *lr* (lento) appears at the beginning of the first system and in the middle of the second and fourth systems; *Swell* appears above the first staff of the first and third systems; *Cornet* appears above the first staff of the third system; *Diapasons* appears above the first staff of the fifth system; and *Adagio* appears above the first staff of the sixth system. The score concludes with a double bar line and a final chord.

VOLUNTARY VI

17

Royal
Academy
of Music
Library

Largo

Full Swell

The musical score is written for piano and organ. It consists of five systems, each with a piano part on a grand staff (treble and bass clef) and an organ part on a single staff (bass clef). The tempo is marked 'Largo' and the organ part is marked 'Full Swell'. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'lr' (largo) and 'O' (organ). The piece concludes with a double bar line and the word 'Vlti' (likely 'Vlti' or 'Vlti').

Diapasons or
French Horn
Allegretto

The musical score is written for Diapasons or French Horn in 3/4 time, marked Allegretto. It consists of six systems of staves. The first system is a grand staff with treble and bass clefs. The second system has a treble staff with a 'swell' marking and a bass staff. The third system has a treble staff with a 'swell' marking and a bass staff with triplets. The fourth system has a treble staff with a 'Flute Choir' marking and a bass staff with a 'swell' marking and triplets. The fifth system has a treble staff with triplets and a bass staff. The sixth system has a treble staff with triplets and a bass staff. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

A handwritten musical score for 'Russell's Voluntaries', consisting of five systems of music. Each system is written for a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system features a 'Swell' marking. The second system includes a 'Horn' marking. The third system has 'Swell' and 'hr' markings. The fourth system has a 'Horn' marking. The fifth system concludes with a double bar line. The manuscript is written in dark ink on aged paper.

VOLUNTARY VII

Royal
Academy
of Music

Full Organ *Maestoso*

tr *tr* *tr*

Andante
Maestoso

Swell both hands

Trumpet

Swell

Swell

Trumpet

Swell

This musical score, titled "Russell's Voluntaries," is arranged for a large ensemble. It consists of 12 staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The fifth staff is for the Trumpet, marked with a "Tr" and a "Swell" instruction. The sixth and seventh staves are for the Organ. The eighth and ninth staves are for the Choir, with the bottom staff specifically labeled "Choir Bass" and marked with a "b". The bottom two staves are for the Piano. The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures, and dynamic markings like "lr" (largo) and "Swell".

Russell's Voluntaries

Choir Bass

This image shows a handwritten musical score for the song "The Rose Tree." The score is written on ten staves, organized into five systems of two staves each. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Above the staves, there are labels for the instruments: "Trum:" (Trumpet), "Bass", and "Swell". The score is written in a cursive, handwritten style, typical of 19th-century musical manuscripts. The paper is aged and slightly discolored.

S. Diapason and
Flute Choir Organ

Siciliano

S. Diapason and
Flute Choir Organ

Siciliano

.Volti Fugue

.Volti Fugue

Russell's Voluntaries

FUGUE

Allegro

Handwritten musical score for a Fugue in B-flat major, Op. 10, No. 1 by J.S. Bach. The score is written on six systems of grand staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro'. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'lr' (largo) and 'r' (ritardando). The paper is aged and shows some wear at the edges.

A handwritten musical score for 'Russell's Voluntaries' on page 25. The score is written in a single system with four systems of two staves each. The notation is in a historical style, featuring a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is characterized by frequent use of repeat signs (triple dots) and repeat notes (marked 'lr'). The notation includes various note values, rests, and dynamic markings. The paper is aged and shows some staining and wear along the edges.

A handwritten musical score for 'Russell's Voluntaries', consisting of six systems of two staves each. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first system shows a treble staff with a complex melodic line and a bass staff with a simpler accompaniment. The second system includes a 'Pedal' marking in the bass staff. The third system features a 'lr' (lento) marking in the treble staff. The fourth system also includes a 'Pedal' marking in the bass staff. The fifth system begins with a 'lr' marking in the treble staff. The sixth system continues the melodic and harmonic development. The manuscript is written on aged, slightly stained paper.

A handwritten musical score for 'Russell's Voluntaries', consisting of five systems of two staves each. The music is written in a historical style with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'Pedal' and 'r'. The first system features a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melodic development. The third system includes a 'Pedal' marking above the treble staff. The fourth system shows a change in the bass line. The fifth system concludes the piece with a double bar line. The manuscript is on aged, slightly discolored paper.

VOLUNTARY VIII

Royal
Academy
of MusicLargo
Diapasons

The musical score is written for two parts: Diapasons and a Solo part. The Diapasons part is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a time signature of 3/2. The tempo is marked 'Largo'. The Solo part is written in a single staff (treble clef) with a key signature of one flat and a time signature of 3/2. The score consists of five systems of music. The first system has a 'hr' (half rest) above the Solo staff. The second system has a 'hr' above the Solo staff. The third system has a 'hr' above the Solo staff. The fourth system has a 'hr' above the Solo staff. The fifth system has a 'hr' above the Solo staff. The Diapasons part is written in a grand staff (treble and bass clefs) with a key signature of one flat and a time signature of 3/2. The Solo part is written in a single staff (treble clef) with a key signature of one flat and a time signature of 3/2. The score consists of five systems of music. The first system has a 'hr' (half rest) above the Solo staff. The second system has a 'hr' above the Solo staff. The third system has a 'hr' above the Solo staff. The fourth system has a 'hr' above the Solo staff. The fifth system has a 'hr' above the Solo staff.

Russell's Voluntaries

Solo Hautboy

Andantino

S. Diapason
Bass G: Organ

Cremona Choir

Hautboy

Cremona
Hautboy
Pedal

S: Diapason

and Flute

Hautboy

Cremona

Hautboy

Pedal

Andantino

Russell's Voluntaries

FUGUE

Allegro

Handwritten musical score for a fugue, featuring six systems of grand staves with treble and bass clefs. The music is in G major (one sharp) and common time. The notation includes various note values, rests, and dynamic markings such as 'lr' (lento) and 'tr' (trill). The piece is identified as 'Russell's Voluntaries' at the bottom left and 'V. S.' at the bottom right.

Russell's Voluntaries

V. S.

A handwritten musical score for a piece titled "Russell's Voluntaries". The score is written on six systems of grand staves (treble and bass clef). The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "lr" (lento) and "Tempo". The handwriting is in ink on aged, slightly stained paper. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

VOLUNTARY IX

Largo
Full Organ

Voluntary IX, Largo, Full Organ. The score is written for organ and consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The music features various ornaments (trills, mordents) and dynamic markings (f, p). The piece concludes with a double bar line and the text "Volte Fugue".

Russell's Voluntaries

FUGUE
Allegro

Royal Academy of Music

A handwritten musical score for a piece titled "Russell's Voluntaries". The score is written on six systems of grand staves, each consisting of a treble and a bass staff joined by a brace. The notation is in a historical style, featuring various note values, rests, and accidentals. The key signature is one sharp (F#), and the time signature is common time (C). The piece is characterized by frequent trills, indicated by the "tr" marking above notes in several measures. The manuscript shows signs of age, with some ink fading and paper discoloration. The score concludes with a double bar line and repeat dots at the end of the sixth system.

VOLUNTARY *lr* XFull Organ
Larghetto

lr

lr

lr

Pedal

FUGUE
Allegretto

lr

A handwritten musical score for 'Russell's Voluntaries', consisting of six systems of two staves each. The music is written in a historical style, featuring a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and accidentals. The first system shows a complex melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. The second system continues this pattern with some chromaticism. The third system introduces a more active lower staff. The fourth system features a prominent 'tr' (trill) marking above a note in the upper staff. The fifth system also includes a 'tr' marking. The sixth system concludes the piece with a final cadence. The handwriting is clear and professional, typical of 18th or 19th-century manuscript notation.

Pedal
Russell's Voluntaries

A handwritten musical score for a piece titled "Russell's Voluntaries". The score is written on eight staves, organized into four systems of two staves each. The notation is in a historical style, featuring a treble and bass clef on each staff, a key signature of one flat (B-flat), and a common time signature (C). The music is characterized by complex, flowing melodic lines with many sixteenth and thirty-second notes, often beamed together. There are numerous accidentals (sharps and flats) throughout the piece. In the third system, the word "Pedal" is written below the bass staff, indicating a section where the pedal point is used. The score concludes with a double bar line and repeat signs at the end of the final system. The paper is aged and shows some wear, with a circular library stamp from the Royal Academy of Music in the upper right corner.

VOLUNTARY XI

39

Royal
Academy
of Music
Library

Full Organ

Largo

The musical score is written for a full organ and is marked 'Largo'. It consists of six systems of two staves each. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'tr' (trill). The final system ends with a double bar line and the text 'Volte Fugue'.

Volte Fugue

FUGUE
Allegro

Handwritten musical score for a Fugue in G major, Allegro, from Russell's Voluntaries. The score is written on six systems of grand staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The music features complex polyphonic textures with many sixteenth and thirty-second notes. There are several 'tr' (trill) markings above notes in the first, fifth, and sixth systems. The paper is aged and shows some wear at the edges.

Handwritten musical score for three systems of piano and organ. Each system consists of a piano part (treble and bass staves) and an organ part (treble and bass staves). The key signature is D major (two sharps). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *lr* (lento).

Diapasons
Andantino

Handwritten musical score for Diapasons and Andantino. The notation is for a single system with a treble and bass staff. The key signature is D major (two sharps). The tempo marking is Andantino.

Handwritten musical score for two systems of piano and organ. Each system consists of a piano part (treble and bass staves) and an organ part (treble and bass staves). The key signature is D major (two sharps). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *lr* (lento).

VOLUNTARY XII

Royal
Academy
of MusicDiapasons
AdagioTrumpet
Maestoso
S. Diapason
and Flute Bass

The musical score is written on ten systems of staves, each consisting of a treble and bass staff joined by a brace. The notation includes various note values, rests, and dynamic markings. Performance instructions are written above the staves: "Trumpet" appears on the first, third, fifth, seventh, and ninth systems; "Swell" appears on the second, fourth, sixth, eighth, and tenth systems; and "lr" (likely for "lento") appears on the first, third, fifth, seventh, eighth, and ninth systems. The score concludes with a double bar line on the tenth system.

MARCH
Full Organ

The first system of the March consists of two staves. The upper staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lower staff begins with a bass clef and the same key signature. The music is in 2/4 time. Dynamics include *f* (forte), *p* (piano), and *lr* (lento). The second system continues the melody and accompaniment. The third system features a change in the upper staff's key signature to one flat (B-flat). The fourth system concludes the March with a double bar line.

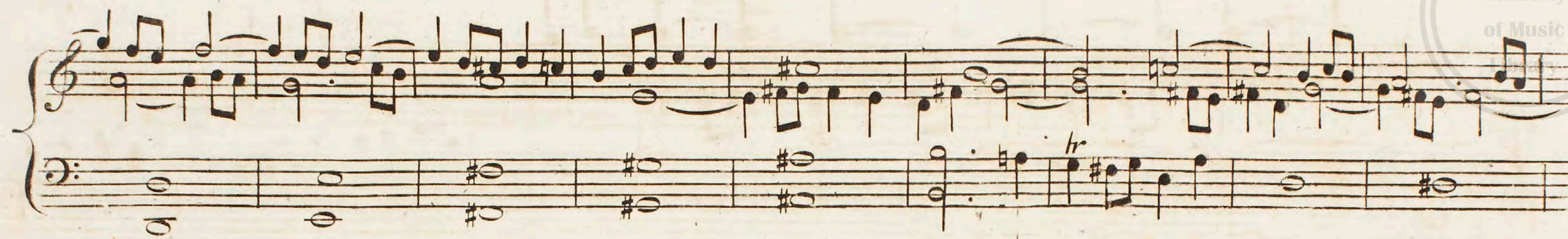
Full Organ
Largo

The Largo section consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and the same key signature. The music is in 2/4 time. Dynamics include *f* (forte), *p* (piano), and *lr* (lento). The section concludes with a double bar line.

FUGUE

A handwritten musical score for 'Russell's Voluntaries', consisting of six systems of two staves each (treble and bass clef). The notation is in ink on aged paper. The first system begins with a treble staff containing a series of eighth and sixteenth notes, with a 'tr' (trill) marking above the fourth measure. The bass staff of the first system contains whole notes and rests. The second system continues the treble staff's melodic line, while the bass staff features whole notes with sharp accidentals. The third system shows more complex rhythmic patterns in the treble and sustained notes in the bass. The fourth system includes a 'tr' marking in the treble and a 'b' (flat) in the bass. The fifth system features a 'tr' marking in the treble and a 'b' in the bass. The sixth system concludes the piece with a 'tr' marking in the treble and a 'b' in the bass. The handwriting is elegant and typical of 18th-century musical notation.

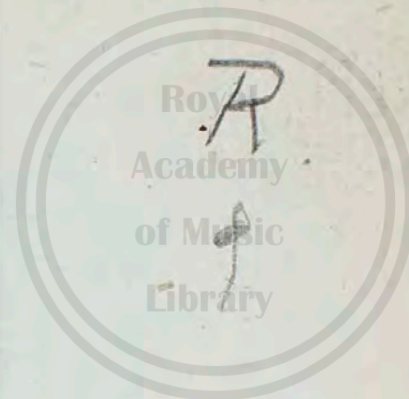
A handwritten musical score for 'Russell's Voluntaries', consisting of five systems of two staves each. The notation is in treble and bass clefs, featuring various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and slurs. The paper is aged and shows some staining. A circular library stamp is visible in the upper right corner.



The musical score is written in a historical style, featuring a variety of note values and rests. The first system includes a 'lr' marking above the first staff. The second system has a 'Pedal' marking below the first staff. The third system has a 'Pedal' marking below the first staff. The fourth system has a 'Pedal' marking below the first staff. The fifth system has a 'lr' marking above the first staff. The sixth system has a 'Pedal' marking below the first staff. The score concludes with a double bar line.



[Faint, illegible handwritten text, likely bleed-through from the reverse side of the page.]



A Treatise **SINGING**

Explaining in the most simple manner,

All the Rules for learning to sing by Note, without the Assistance of an Instrument, with some Observations on Vocal Music, interspersed with Original Examples, Solfeggi, Aires, Duettos &c. &c. Selected, & Compressed from the most Eminent Authors both Ancient and Modern, (particularly some Beautiful Vocal Pieces of Sacred Music, from the M.S.S. of Tomelli, and Sacchini; never before published. In the collection of the late James Harris. & W. B. Earle Esq^r. Salisbury with directions for a graceful management & Delivery of the Voice.

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It is no
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PREFACE.

IT is not my design to enter into the different methods pursued by the various Writers on the subject of SOLMISATION, as they would be too tedious and perplexing to the generality of Amateurs, who are desirous of becoming Singers with as little trouble as necessary, and for whom this Treatise is principally written. But my business has been to select, from the best Writers, every striking feature, that may tend to simplify and elucidate this Art.

IN the progress of this Work, particularly in the following Observations on VOCAL MUSIC, I have generally made the Authors, whom I have quoted, speak for themselves, and (if I may so express it) tell their own story.

Jos. Cope



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TREATISE ON SINGING.

IN all polite and civilized nations, the early practice of Music was strongly recommended, as tending most powerfully to soothe the discordant passions, to influence the taste, and fix the morals of youth, by exalting and improving the human mind, and raising our nature to higher degrees of virtue. The ingenious Author of the Memoirs of Handel makes this interesting remark: "Too much reason is there for believing that the interests of religion and humanity are not so strongly guarded, or so firmly secured, as easily to spare those succours, or forego those assistances, which are administered to them by the elegant arts."—Avison, speaking of the pleasure received from musical sounds, says, "It is their peculiar and essential property, to divest the soul of every unquiet passion, to pour in upon the mind a silent joy, beyond the power of words to express, and to fix the heart in a rational, benevolent, and happy tranquillity. The force of sound, in alarming the passions, is prodigious: thus, the noise of thunder, the shouts of war, the uproar of an enraged ocean, strike us with terror. So again, there are certain sounds natural to joy, others to grief or despondency, others to tenderness and love; and by hearing these, we naturally sympathize with those who enjoy, or suffer. And thus, by the power of Music, we are often carried into the fury of a battle, or a tempest; we are by turns elated with joy, or sunk in pleasing sorrow; roused to courage, or quelled by grateful terrors; melted to pity, tenderness, and love, or transported to the regions of bliss, in an extacy of divine praise." MILTON was so sensible of the moral tendency of musical expression, that he ascribes to it the power of raising some praise-worthy emotions even in the Devils themselves.

—Anon they move
In perfect phalanx to the Dorian mood
Of flutes and soft recorders; such as rais'd
To height of noblest temper heroes of old

Arming to battle; and, instead of rage,
Deliberate valor breath'd, firm, and unmov'd
With dread of death, to flight or foul retreat.

Paradise Lost, book 1. verse 549.

That *Vocal Music* has greatly the superiority, from Nature, over *Instrumental*, is universally allowed, as it receives additional aid from its ally *Poetry*. Mr. HARRIS says on this subject, that "Music, when alone, can only raise affections, which soon languish and decay, if not maintained and fed by the nutritive images of *Poetry*. There are few to be found so insensible, I may say so inhumane, as, when good *Poetry* is justly set to Music, not in some degree to feel the force of so amiable an union; it is a force irresistible, and penetrates into the deepest recesses of the soul. The ideas of *Poetry* must needs make the most sensible impression, when affections peculiar to them are already excited by Music, for here a double force is made co-operate to one end. ANTONIOTTI says the union of Music and Poetry, when properly and judiciously adapted, acquire an extraordinary power, and become in a manner despotic over the human passions, and can excite the most astonishing sensations."

"It is in general true, that Poetry is the most immediate and most accurate interpreter of Music. Without this auxiliary, a piece of the best Music, heard for the first time, might be said to mean something, but we should not be able to say what. It might incline the heart to sensibility: but Poetry, or language, would be necessary to improve that sensibility into real emotion, by fixing the fancy upon some definite and affecting ideas. A fine Instrumental Symphony, well performed, is like an oration delivered with propriety, in an unknown tongue; it may affect us a little, but conveys no determinate feeling; we are alarmed, perhaps, or melted, or soothed, but it is very imperfectly, because we know not why:—The finger, by taking up the same air, and applying words to it, immediately translates the oration into our own language; then all uncertainty vanishes, the fancy is filled with determinate ideas, and determinate emotions take possession of the heart.

"Of all sounds, that which makes its way most directly to the human heart, is the human voice: and those instruments that approach nearest to it are in expression the most pathetic, and in tone the most perfect. The notes of a man's voice, well tuned and well managed, have a mellowness, variety, and energy, beyond those of any instrument; and a fine female voice, modulated by sensibility, is beyond comparison the sweetest, and most melting sound, in art or nature." *Dr. Beattie, page 152.*

Mr. BRUCE, in describing the Musical Instruments he found in Abyssinia, particularly the *Theban Harp*, judiciously observes, that "It should be a principal object of Mankind to attach the Fair Sex, by every means, to *Music*, as it is the only amusement that may be enjoyed to excess, and the heart remain virtuous and uncorrupted."

It is evident from the testimony of ancient Writers, that the art of singing by note, with accuracy and correctness, was esteemed an indispensable part of a liberal education.

PEACHAM requires of his *Complete Gentleman* to be able "to sing his part sure, and at first sight; and withal to play the same on the viol or lute." And MORLEY, in his excellent Introduction to practical Music, makes PHILOMATHES thus complain, (at a banquet of Master SOPHOBULUS): "Supper being ended, and Music-Books, according to custom, being brought to table, the mistress of the house presented me with a part, earnestly requesting me to sing. But when, after many excuses, I protested unfeignedly, that I could not, every one began to wonder; yea, some whispered to others, demanding how I was brought up; so that upon shame of mine ignorance, I go now to seek mine old friend, Master Gnorimus, to make myself his scholar."

In respect to singing with *Taste*, GEMINIANI observes, that it doth not consist in frequently making some favourite passages, or graces, but in expressing with strength and delicacy the intention of the composer. *Taste* in a singer, says Dr. GREGORY, consists in a knowledge of the composer's design, and performing it in a spirited and expressive manner, without any view of shewing the dexterity of his own execution. This expression is what every one should endeavour to acquire; and it may easily be obtained by any person possessed of a moderate voice, and musical ear, who is willing to submit to the instruction of an intelligent Master.

That rules may be given towards obtaining this most desirable object, there is no doubt, although there is an old proverb mentioned by TOSI, that an hundred perfections are requisite in an excellent singer, but he that has a fine voice is possessed of *ninety-nine* of them.

To sing in tune, with a good intonation and expression, a proper regard to the time, and delivery of the words, are the chief constituents of a good taste in singing. However, the subsequent hints and observations on singing with *taste* and *expression*, will, I flatter myself, tend to encourage the scholar in the practice of this most pleasing and fashionable study.

The Voice should be formed in the most pleasing tone possible, and delivered steady and clear, without passing through the nose, or being choaked in the throat, which are two of the greatest imperfections a singer can be guilty of. The voice should likewise be perfectly in tune, for without an accurate intonation, it is impossible to sing well.

The lower notes should be sung *firm*, and great care must be taken to unite the natural voice with the *falsetto* or feigned voice, that they may not be distinguished; for if they are not carefully united, the voice will consequently lose much of its beauty; this may be done, by not forcing it too much on that part where the break is, as otherwise it will be of different registers. The high notes should by no means be sung *too strong*, but fixed sweetly without any fluttering or tremulous motion. The two frequent *curling* of the notes should also be avoided: the scholar ought first to sing with plainness and simplicity, avoiding all ornaments, or *graces*, till he is sufficiently qualified to use them; and then he should be very cautious that they are not

improperly used; for if the composer has taste in what he writes, it will be unnecessary, and indeed not very easy, to add any graces that will make it more beautiful; but too often they may render the piece less perfect. The affectation of singing *gracefully* in young scholars has very often occasioned a *false taste*.

Holding the Book before the face should be avoided, that the tone of the voice may not be obstructed.

Taking breath in the middle of a word, is a great fault, and an error against nature; this may always be avoided by caution, as there can be no command of the voice, without a judicious management of the breath.

The Mouth should be moderately open, that the tones of the voice may come forth freely: the finger should always stand in a graceful posture, avoiding all grimaces, knitting the brows, and distortions of the head and body, particularly the mouth, which ought to be composed in a manner rather inclined to a smile, than too much gravity. TOSI recommends the scholar sometimes to sing before a looking-glass, in order to correct any bad habits.

The Words should be delivered distinct and plain, without any affectation, as *Vocal Music* is very little superior to *Instrumental*, unless it expresses the sentiment and passion of the Poetry, as well as the Music; which, says Dr. BURNEY, "like Man and Wife, or other associates, are best asunder "if they cannot agree; and on many occasions, it were to be wished that the Partnership were amicably dissolved." Mr. JACKSON, on this subject, observes, that "the singer never appears to such advantage, as when he is expressing the united passion of the Poet and Musician."

In all compositions for more than *One Voice*, the parts should be sung with an equal degree of *Forte* and *Piano*, and strictly as they are written, carefully avoiding all *flourishes*, which only tend to interrupt the harmony of the piece. TOSI says, he remembers to have heard a famous Duetto torn into atoms, by two renowned singers, in emulation; the one proposing, and the other by turns answering; that at last, it ended in a contest, who should produce the greatest extravagances.

The three kinds of Voices described by TOSI, are the *Voce di Petto*, or full voice, which comes from the breast. The *Voce di Testa*, which strikes from the throat to the head. The *Falsetto*, or feigned Voice, which is intirely formed in the throat, and has more volubility than any, but is of no substance. *Messa di Voce* is the putting forth of the voice, and letting it swell by degrees from the softest *Piano* to the loudest *Forte*, and from thence returning, with the same art, from *Forte* to *Piano*. (SEE PLATE 12.)

Anticipation; this word speaks for itself, and requires little or no explanation; it is a very useful and elegant grace in singing, as it anticipates the note, about to be struck, by which the tone is ascertained with more certainty and precision. This grace may be used in every interval, or distance in the octave.

Appoggiatura is a note added by the finger, for arriving more gracefully at the following note, either in rising or falling. This term cannot well be expressed in the English language; the word is derived from *appoggiare*, to lean on; in this sense, you lean on the first, to arrive at the note intended; you dwell longer on the preparation, than on the note for which the preparation is made. This most beautiful grace, which so much adorns the art of singing, may oftener be used than any other, without tiring, and will always have a pleasing effect.

The *Superior Appoggiatura* expresses love, affection, &c.

The *Inferior Appoggiatura*, made in descending, has the same qualities, but is more confined. (SEE PLATE 12.)

The *Bravura*, or Song of Execution, which TOSI humorously translates the *Hectoring Song*, is called singing to the ear, and is full of *divisions*. This style, however, is of great consequence, and very often raises our admiration of the singer. The practising difficult passages, and divisions, will give the scholar a flexibility and command of voice, without which, some of the finest songs of execution cannot properly be sung. GEMINIANI, after hearing some favourite performer, on being asked if the performance was agreeable to his taste, candidly answered, "Your execution is exceedingly great, but you have not in the least affected me; my ears were entertained, but my heart was at rest." An elegant writer before cited, thus expresses himself: "But is it not agreeable to hear a *florid song* by a fine performer, though now and then the voice should be drowned amidst the accompaniments, and though the words should not be understood by the hearers, or even by the singer? I answer, that nothing can be very agreeable, which brings disappointment. In the case supposed, the tones of the voice might no doubt give pleasure; but from instrumental music, we expect something more, and from vocal music a great deal more, than mere sweetness of sound. From Poetry and Music united, we have a right to expect pathos, sentiment, and melody, and, in a word, every gratification that the tuneful art can bestow."

Cadence; this word comes from the Latin verb, *cado*, to fall; the cadence being the fall, or conclusion of a series of melody, which terminates the whole, or part of a song. BROSSARD says, it is much the same in a song, as a period that closes the sense in a discourse. The *cadences*, or *ad libitums* of great singers, are generally more attended to than the airs which precede them, and, if judiciously made, often produce great applause, although the song be composed or sung but indifferently. The style of a cadence should always be derived from the character of the song, to which it should be strictly appropriate. It is a work, therefore, not only of judgment, but invention likewise; and public singers have, in truth, an arduous task to perform, when they are called on, in the course of an Opera or Oratorio, to produce so many cadences in so many various styles and manners.

A Critic * of consummate taste is of opinion, that cadences are usually extended to an undue length, and in his critique on a celebrated singer, says, "He made two or three excellent closes, though they were rather too long. This fault is general throughout *Rome* and *Naples*, where such a "long-winded licentiousness prevails in the cadences of every singer, as is always tiresome, and sometimes disgusting; even those of great performers "need compression, and those made by performers of an inferior class want not only curtailing, but correction."

The *Cantabile*, or *Pathetic*. This expressive style of singing reaches the heart; from whence also it should originate in the singer, who should be so animated with the passion to be expressed, as to affect and charm the hearers. It does not consist in those difficulties of the art, which display florid graces, and intricate execution; "but such eloquence of sound, as steals upon the heart, and awakens its sweetest and best affections." *Tosi* says, "whosoever pretends to obtain it, must hearken more to the dictates of the *heart*, than to those of *art*." One of its greatest ornaments is the stealing of *time*, which the Italians call *tempo rubato*. The same author observes, "The stealing of time in the pathetic, is an honourable theft, in one that sings "better than others, provided he makes restitution with ingenuity; for whosoever does not know how to steal the time in singing, is destitute of the "best *taste*, and greatest knowledge."

Concord, or *Consonance*, is the relation of musical sounds, that are agreeable to the ear, whether applied to harmony or melody; for notes that are pleasing to the ear, and are harmoniously combined, will be equally so, when taken in succession.

Discord, or *Dissonance*, is the effect of musical sounds, in themselves disagreeable; although concords receive an additional lustre by a proper interposition of a discord, which gives a zest, as *Dr. Burney* expresses it, without which the auditory sense would be as much cloyed, as the appetite, if it had nothing to feed on but sweets; and *Malcolm* says, discords in music are what strong shades are in painting.

The *Forte* and *Piano* may very properly be called the *Chiaro Scuro*, or light and shade of singing; for as *these* are to the eye, so are the *Forte* and *Piano* to the ear. Although the voice should, in practice, be thrown out *round* and *full*, yet the scholar ought to have the command of it, so as to be able to make the *Piano* with ease and certainty; for nothing relieves the ear so much as a judicious mixture of the *Forte* and *Piano*.

"Equable sounds, like smooth and level surfaces, are in general more pleasing than such as are rough, uneven, or interrupted; yet, as the flowing curve, so essential to elegance of figure, and so conspicuous in the outlines of beautiful animals, is delightful to the eye, so notes *gradually swelling*,

* *Dr. Burney's Present State of Music in Italy*, Page 365.

and *gradually decaying*, have an agreeable effect on the ear, and on the mind; the former tending to rouse the faculties, and the latter to compose them; the one promoting gentle exercise, and the other rest." *Beattie.*

Harmony is the agreeable result of an union of several different musical sounds, heard at one and the same time, which, together, have an agreeable effect on the ear. As a continued succession of musical sounds produces *melody*, so does a combination of them produce *harmony*.

The combination of sounds seems to be generally allowed by all writers on the subject to be a modern invention, as no traces can be found of music in parts, till several years after GUIDO's time, (the 11th century); from which it is conjectured, that the great effects said to be produced by ancient music, was wholly by *melody*. Dr. BURNEY, after a minute examination of all the writers for and against the opinion, whether the ancients had *counterpoint*, or music in parts, thinks, that harmony was never known to the ancients, but that *counterpoint* seems as much a modern invention as gunpowder, printing, the use of the compass, or the circulation of the blood. A strong argument in favour of this opinion is, that till the year 1330, the notes were all of one length, when JEAN DE MURIS invented notes of different lengths, which, till then, were all of equal value, as to time.

Melody, is the effect of different musical sounds, gracefully arranged, or disposed, in proper succession, by which it is distinguished from *Harmony*; though these two are frequently confounded. It is generally believed that the ancients used only *simple Melody*, in their musical performances, of which such extraordinary accounts are given; and in these, the effects were produced by a great number of voices and instruments, frequently singing and playing together, in *Unisons* and *Octaves*. The *Canto Fermo*, or plain Chant, and melodies of the Romish Church, said to be introduced by Pope GREGORY the Great, are remains of the ancient Greek Music, which have been written in manuscript Missals (or Mass Books), without parts, and chanted in unisons and octaves. This is a strong presumptive proof that the ancients never used counterpoint, for the melodies of these compositions are so slow, and simple, as to be more capable of receiving harmony, and seem to require it, more than any others. Dr. BURNEY on Melody says, "an elegant and graceful Melody, exquisitely sung by a fine voice, is sure to create delight, without instrumental assistance." The same Author observes, that "neither *Melody*, nor *Harmony*, alone, can constitute good Music, which consists in the union of both; and Melody without Harmony, "or Harmony without Melody, is as imperfect as a man with one arm, or one leg, to whom Nature has originally given two." PADRE MERSENNUS observes, that "the generality of mankind are more attentive to pure Melody, than to Concertos, or pieces of many different parts, which they readily

“quit, in order to have a single air sung by a good voice, because they can more easily distinguish the beauty of a single part, or voice, than of harmonic relations; without taking into the account the beauties of poetry, which are certainly more easily comprehended in a single part, than when it is accompanied by two or more parts, moving in different proportions of time.”

Recitative; this style or manner of singing borders on *declamation*; of consequence, more regard is to be had to the *passion* or *expression* of the subject, than that to regular time; although it is always written in true measure, the singer may use his own judgment in the performance of *Recitative*, according to the sense and force of the words. It is generally used to express some action or passion; or to relate some story, introductory either to a song, chorus, &c. More depends on the singer in this style, than in any of the others, for if the spirit both of the poet and composer is not given with sense, and particularly without affectation, or too much chanting, the performer is more likely to defeat the desired effect; and what was designed to be interesting and expressive, will become quite the reverse. The singer ought to bear in mind, that *here* he has sentiments to express, as well as sounds; he should perfectly understand what he says, as well as what he sings, and not only modulate his notes with the art of a musician, but also pronounce his words with the propriety and energy of a public speaker.—HANDEL seems super-eminent in this species of composition, as the Author of his *Memoirs* observes, “without attempting to explain the causes of the forcible expression, and overpowering pathos, which breathe in many passages of his *Recitative*, I will only alledge these effects of music to shew that its true use, and greatest value, is to heighten the natural impressions of Religion and Humanity.”

The *Trillo*, or *Shake*,* is indispensably requisite in a public singer, and may be acquired by pains and perseverance. There are two sorts of Shakes, viz. the *Shake Major*, and the *Shake Minor*; the first is made by a whole tone, and the second by a half tone. This grace ought to be practised very slow at first, and requires great application; the Shake should not be too often heard, and never too long, *nor ever on holding notes*, as here the *Messa di Voce* claims the preference, for “where passion speaks, all shakes and graces ought to be silent; leaving it to the sole force of a beautiful expression, to persuade.” All ornaments and embellishments in singing should be used very sparingly, and whenever introduced, they ought to proceed from the character and sentiment, both of the Music and Poetry.

* See PLATE 12.

The four different VOICES are,

The SOPRANO, or TREBLE;

The CONTR'ALTO, or COUNTER TENOR;

The TENOR; and

The BASS.

Each Voice has its peculiar style.

The *Soprano* has generally most volubility, and seems best calculated for it. It is likewise equally capable of the *Pathetic*.

The *Contr'alto* has more of the *Pathetic* than of the *Bravura*.

The *Tenor* is very often capable of both the *Pathetic* and *Bravura*.

The *Bass* is the most dignified, but ought not to be so boisterous as it is generally practised. It has always been a matter, not to be accounted for by Professors of Music, why the deepest Bass Voices should, in general, sing in a Falsetto, and with greater taste than in their natural voices, and that the Contr'alto should have the least Falsetto of either of the other voices. The fact is however certain, for if a Treble part is wanted in a Quartetto, and there is no Soprano Voice, the Bass is generally called to sing it.

Although GUIDO ARETINO improved and completed the Scale of Music, (See Plate 1,) yet the Art of Solmifation was never perfect, until the late introduction of the syllable *Si*, to the seventh note in the octave; which, notwithstanding it was known to Professors for many years, and mentioned by GRASSENAU, RAMEAU, NARES, and others, yet no one had courage till very lately, to introduce it. By this, the stumbling-block is removed, and the scale is now complete; as every note in the octave has a syllable applied to it; and it is with great confidence I pronounce, that the art of singing by note, from this cause, is greatly facilitated.

These Monosyllables, *Ut, Re, Mi, Fa, Sol, La*, GUIDO ARETINO, a Benedictine Monk, in the *eleventh Century*, took from a strophe or stanza of a Latin Hymn, written in honor of St. JOHN Baptist, from which he chose the *first* and *sixth* syllable of every verse.

Ut queant laxis Resonare fibris
Mira gestorum Famuli tuorum,
Solve polluti Labii reatum:

SANCTE JOHANNES.

They are also comprized in this line by ANGELO BERARDI, viz.

Ut, Relivet Miserum Fatum Solitosque Labores.

These syllables were applied to the *Hexachord*, or *six notes* in the scale; but as there are *seven* original sounds in music, there wanted a seventh syllable, which is now added, viz. *Si*.

The eight notes have now each a syllable, thus:

Do, Re, Mi, Fa, Sol, La, Si, Do.

We reckon the *eighth* sound, but in truth there are only *seven*; as the octave, or eighth note, is only a repetition of the same note (as it were) as the *first*, and called by the same alphabetical names, viz.

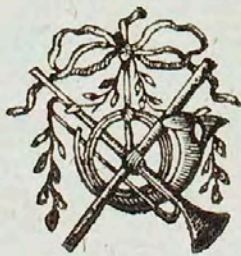
C.	D.	E.	F.	G.	A.	B.	C.
1.	2.	3.	4.	5.	6.	7.	8.
Do.	Re.	Mi.	Fa.	Sol.	La.	Si.	Do.

The French, in general, never alter the *Sol-Fa* with the key, as the Italians and English do, but always keep *Ut*, or *Do*, on the first ledger line; which makes it imperfect in any but the natural key of C. For *Mi, Fa*, and *Si, Do*, are, and always *should be*, the half tones in every *Major Key*. Therefore, if you sing in any Major Key but C. you must carry your *Sol-Fa* with you, and fix *Do* on the key note, by which the names of all the other notes in the octave are regulated; so that where *Flats* or *Sharps* are marked at the cleffs, *Fa* is always the last Flat, and *Si* the last Sharp. This may

seem, at first, rather difficult, and I should not advise the scholar to attempt it, until perfect in the natural key; but when he is accustomed to apply the words of the *Sol-Fa* to the different intervals in the octave, and finds that *Mi* and *Fa*, and *Si Do*, are always the half tones, he will be sorry to change them for the French method, by which they would become generally *whole tones*, and thereby totally invert the whole System of SOLMISATION. It is supposed that GUIDO's reason for calling his first note Γ *gamma*, was either to shew, that the Greeks were the inventors of Music, or that he thereby meant to record *himself*, this being the first letter of his name. If I might be allowed to hazard a conjecture, may not the Italians probably have changed the *Ut* into *Do*, as a compliment to Guido, being part of his name?

I have often found that the most expeditious method of teaching to sing by note, (when scholars are capable of reasoning on musical sounds), was by applying figures to the natural succession of eight notes, instead of the *Sol-Fa*; although I certainly would recommend young pupils to choose the *Sol-Fa*, as the notes will be more articulate, and the voice, by that method, must consequently be delivered clearer, and they will have a longer time to understand, and digest it. Yet, I have always found the use of figures to be more easily comprehended by grown persons, who are generally puzzled and embarrassed by the *Sol-Fa*.

The scholar, therefore, is left to his choice, either to practise by *Figures*, or *Sol-Fa*, as the advantage of both methods will readily be seen in the first rules and examples, annexed to these observations. Even moderate abilities, if joined to readiness of inclination, and persevering industry, will, in process of time, overcome the various difficulties attached to this, and all other elegant and liberal arts.





G
 F in Alt
 E
 D
 C
 B
 A
 G
 F
 E
 D
 C
 B
 A
 G
 F
 E
 D
 C
 B
 A
 G
 F
 E
 D
 C
 B
 A
 Gam

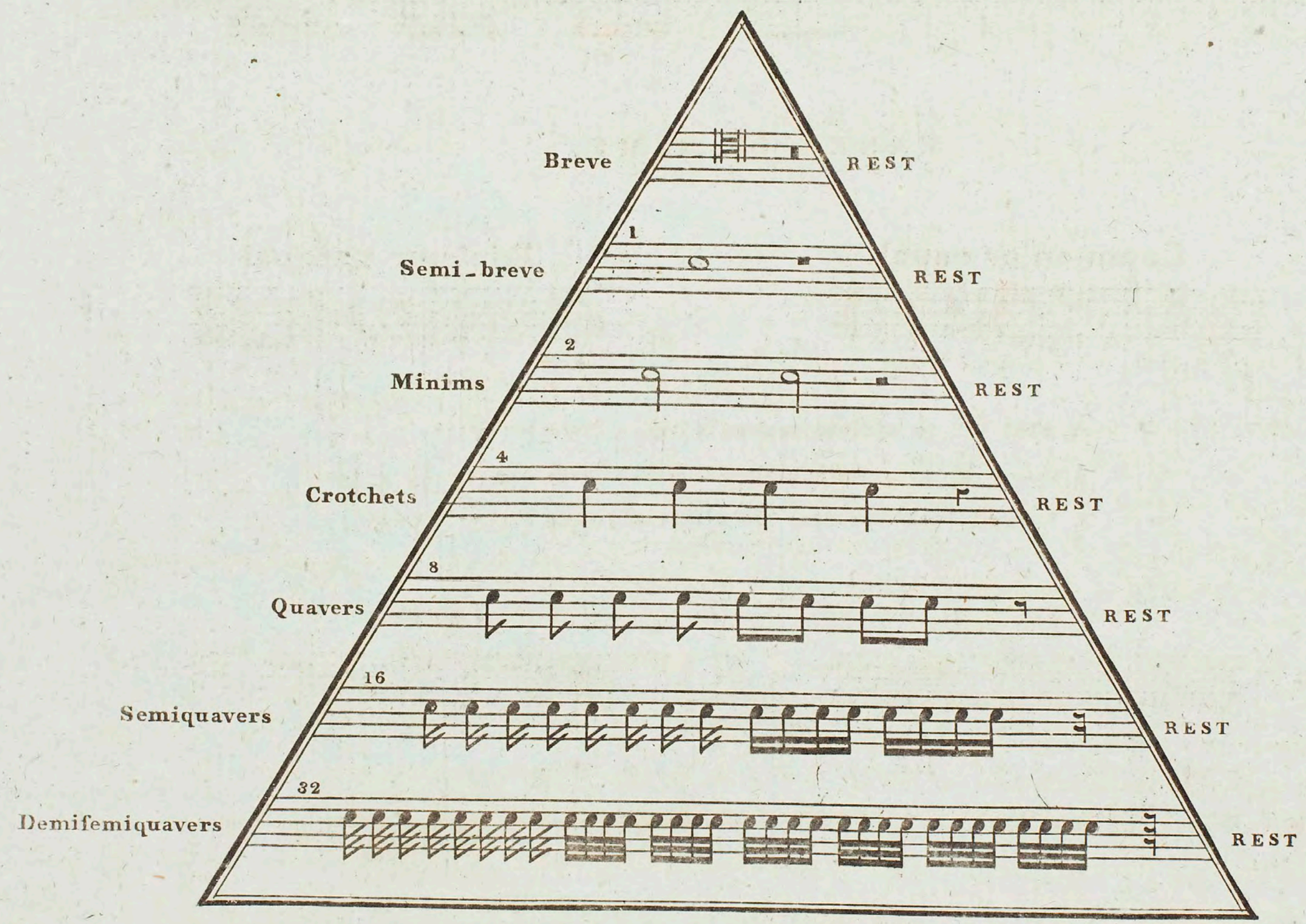
la
 la fol
 fol fa
 bfa bmi
 la mi re
 fol re ut
 fa ut
 la mi
 la fol re
 fol fa ut
 bfa bmi
 la mi re
 fol re ut
 fa ut
 la mi
 fol re
 fa ut
 bmi
 re
 ut

THE TREBLE CLEF.
 THE TENOR CLEF.
 THE BASS CLEF. The Hexachord of F, called Molle from B♭
 The natural Hexachord of C.
 The Hexachord of G, called Durum from B♭.

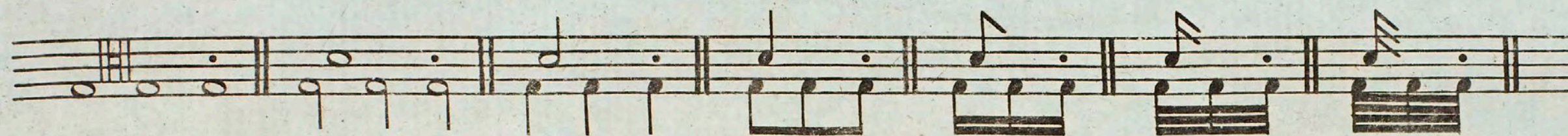
The Scale of MUSIC was improved and divided into three Series or Columns, and called Hexachords by GUIDO ARETIN a Monk of AREZZO in TUSCANY, in the 11th Century.

Engrav'd by E: Riley N^o 8, Strand.

NAMES AND PROPORTIONS OF
NOTES AND RESTS.

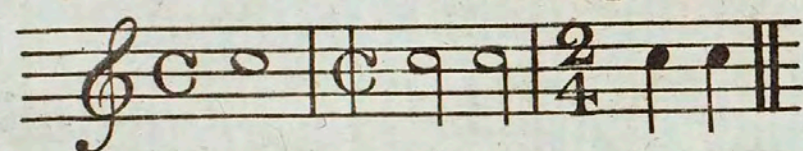


A Point, or Dot, after a Note makes it half as long again.

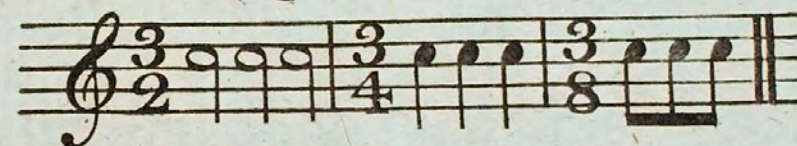


MARKS OF TIME.

Common, or equal.



Triple, or unequal.

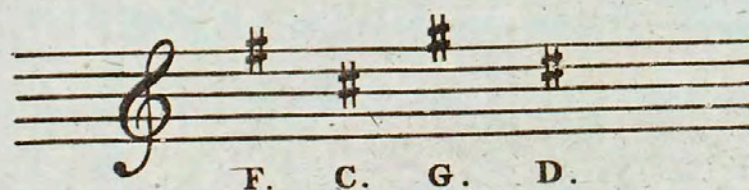


A Flat (b) to a Note makes it half a Note lower.

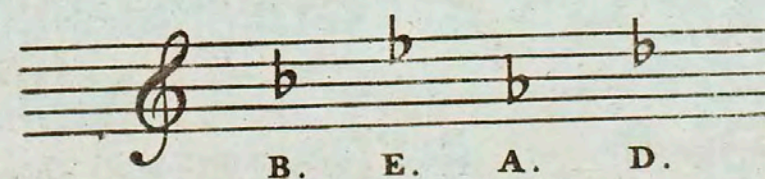
A Sharp (#) to a Note makes it half a Note higher.

A Natural (n) takes away the effect of either Flat, or Sharp.

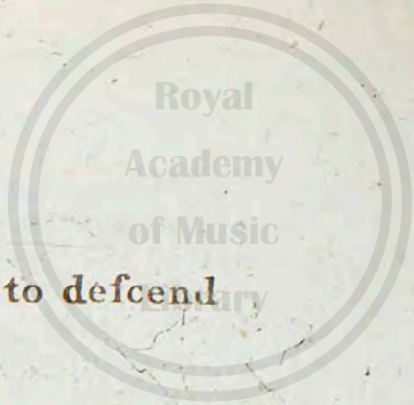
SHARPS.



FLATS.



N.B. Sharps and Flats, at the head of the Clef, are always placed in regular order as above.



4

The Scholar is first to raise this Scale of the Hexachord, or a succession of fix Musical Intervals, and then to descend by the same Notes, rememb'ring that from MI to FA or (3 to 4) is only half a tone; the others whole tones.

Hexachord of G.

Pia. cres. For. dim. Pia.

1 2 3 4 5 6

Do re mi fa fol la la fol fa mi re do

Do do re re mi mi fa fa fol fol la la la la fol fol fa fa mi mi re re do

Examples in Common Time.

1st

Do do do re re re re re mi mi mi mi mi fa fa fa fol fol fol la

la la fol fol fol fa fa fa fa mi mi mi re re re re re do

2^d

Do do re mi fa fa fol fol la la la fol fol fa fa mi mi mi re re do

Examples in Triple Time.

1st

Do do do re re re mi fa mi do fol fa mi fa mi re mi fa fol fa mi re do

2^d

Do re mi re mi fa fol la fol fol fol la fol fa fa mi fa fol la fol fa mi re do do

THE RULE FOR SPELLING OR PROVING DISTANCES.

The musical notation consists of six staves, each representing an interval from 1st to 6th. Each staff is divided into two parts: an ascending scale and a descending scale. The notes are written on a treble clef staff with a common time signature (C). The solfège names (Do, re, mi, fa, sol, la) are written below the notes. The intervals are labeled as follows:

- 1st:** Do re mi (ascending), mi Do (descending)
- 2nd:** Do re mi fa (ascending), fa Do (descending)
- 3rd:** Do re mi fa sol (ascending), sol Do (descending)
- 4th:** Do re mi fa sol la (ascending), la Do (descending)
- 5th:** Do re mi fa sol la (ascending), la Do (descending)
- 6th:** Do re mi fa sol la (ascending), la Do (descending)

The notation includes various accidentals (sharps, flats, naturals) to indicate the correct pitch for each note in the scale. The descending scales are written in a more compact form, often using a single note to represent the starting point of the descent.

N. B. The Scholar, after some practice, should sing these Intervals without the intermediate Notes.

The three different Hexachords, agreeable to the GUIDONIAN system, by which it will be seen that DO, is always placed on the Key Note.

THE HEXACHORD OF
G.
or Durum from B \sharp .



The Natural
HEXACHORD OF
C.



THE HEXACHORD OF
F.
or Molle from B \flat .



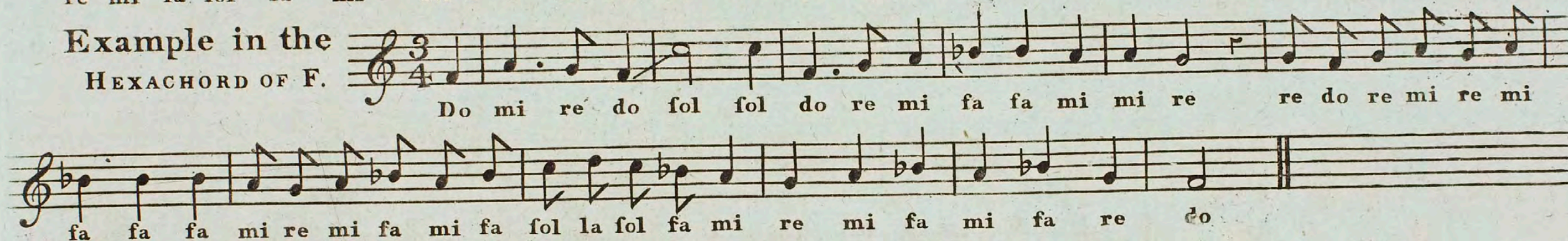
Example in the Hexachord of G.



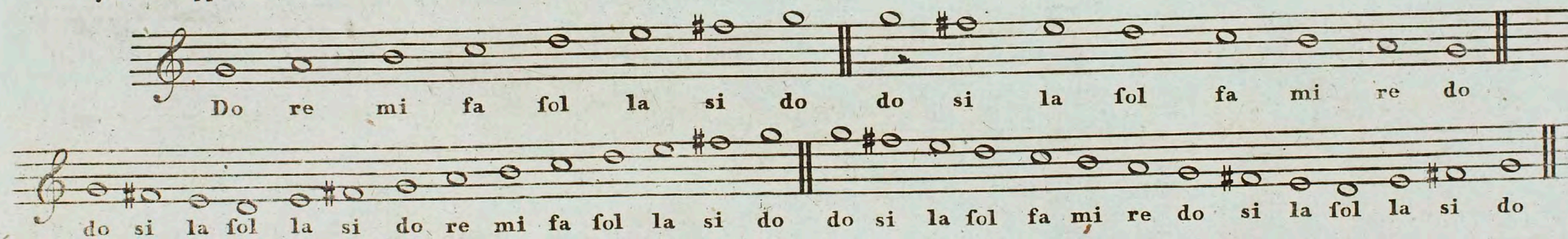
Example in the
HEXACHORD OF C.



Example in the
HEXACHORD OF F.

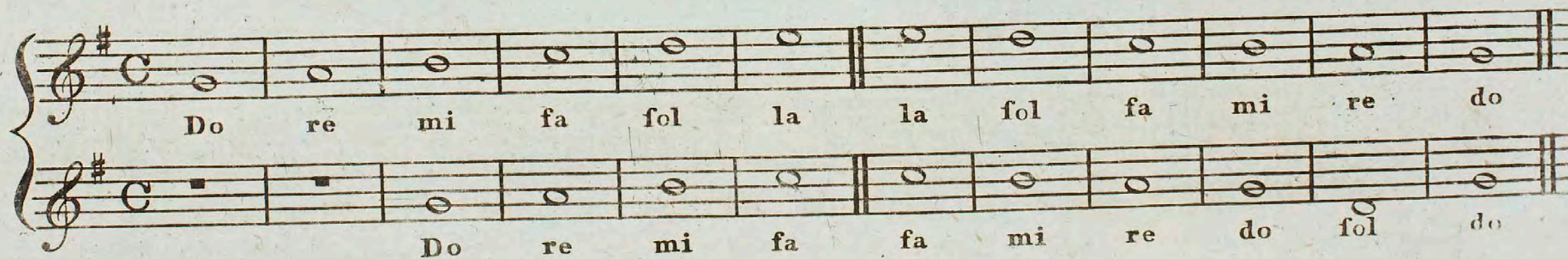


Thus far the Solmifation, according to the GAMUT of GUIDO, is perfect; we now proceed to the introduction of another Syllable SI, to the 7th Note in the Octave; by which the Scale is made complete, as every Note has a different Syllable applied to it.



DUETTINO

I.



DUETTINO

II.

Do re do re mi fa mi re mi fa fol fa mi fa fol
fol la fol la si do si la si do re
la fol mi fa re mi do re si do mi re fol mi do si do
do si do re mi mi fa re mi do si do mi re fol mi

SCALE OF THE OCTAVE.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
Do re mi fa fol la si do do si la fol fa mi re do

A 3^d A 4th A 5th A 6th
Do re mi Do mi do re mi fa do fa do re mi fa sol do fol do re mi fa sol la do la

A 7th A 8th A 3^d A 4th
do re mi fa sol la si do do do do si la do la do si la sol do fol

A 5th A 6th A 7th A 8th
do si la sol fa do fa do si la sol fa mi do mi do si la sol fa mi re do re do si la sol fa mi re do do do

The above is recommended as a daily Lesson, by which the Scholar will soon be able to raise and fall these Intervals without the assistance of the intermediate Notes.

OCTAVES.

Do do re re mi mi fa fa fol fol la la la la fol fol fa fa mi mi re re do do

Do - - re - - mi - - fa - - fol - - la - - la - - fol - - fa - - mi - - re - - do - -

1 2 3 4 5 6 7 8 9 10 11 12 12 11 10 9 8 7 6 5 4 3 2 1

Do re mi fa fol la si do re mi fa fol fol fa mi re do si la fol fa mi re do

DUETTO

I.

Do do re re re re mi mi fa fol - - fa mi re do si la si do

Do do re re re re mi mi fa fol fa mi re - - - do

DUETTO

II.

Do do re do si la si si do si la fol la

Sol fol la fol fa mi fa fa fol fa mi re mi fa la fol fa mi

si re do si la fol la do si la fol fa mi do do si do

re mi fol fa mi re do do mi re fol mi

DUETTO

III.

Sol do re fa mi do si do fol fol mi fol do re do si do si do re mi re mi fa re do
Sol do re fa mi do si do fol fol mi fol do re do si do si do re si do

DUETTO

IV.

Mi re do fol do re mi fa mi mi re re do re mi re mi
Sol la si do si do re do do si

fa mi re mi fa mi fa fol mi fa fol fol fa mi re mi fa
la fol la si la si do mi re mi fa mi re do re mi mi re do si do re

fa mi re mi fa re do do re mi fa fol fa mi mi fa mi re do fol fol fol mi fol do
re do si do re fol dol si do re mi re do do re do si do mi mi mi do mi mi

DUETTO

V.

Si re do si do do si la fol fa
Sol si la fol la la fol fa mi re mi mi re
fol fol fa mi fa fol mi fa - - mi re do
mi re mi do re - - do la fol si do si do

DUETTO

VI.

CANON.

Vuoi tu venir meco vi ta mi a vien da me vien da me spe -
Vuoi tu venir meco vi ta mi a vien da me
do do si si la la sol sol fa mi la sol do si
- ran - za mi - a fe non vuoi chio mo - - ra mo - ra mo - ra.
vien da me spe - ran - za mi a fe non vuoi chio mo - ra mo - ra.

This DUETTO in the Minor Key of A, is given as an Example to shew that the Solfaing is not altered, but remain the same, as in its relative Major Key C. Should the Scholar be desirous of studying more difficult, or more scientific Examples, I beg leave to recommend a selection of Solfeggi, lately Published by S^r W^m PARSONS.

THE GRACES OR ORNAMENTS OF EXPRESSION.

Royal
Academy
of Music
Library

Messa di Voce
or SWELL.



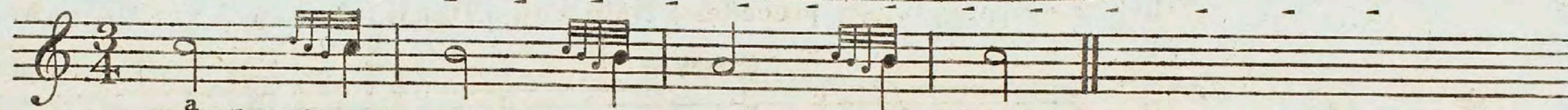
Shake Major.



Shake Minor.



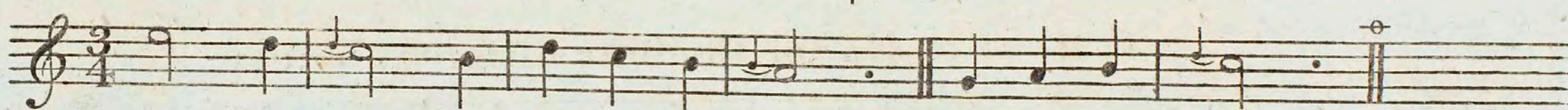
The Turn.



The inverted Turn.



Superior
APPOGGIATURA.



Inferior
APPOGGIATURA.



Superior Cadence



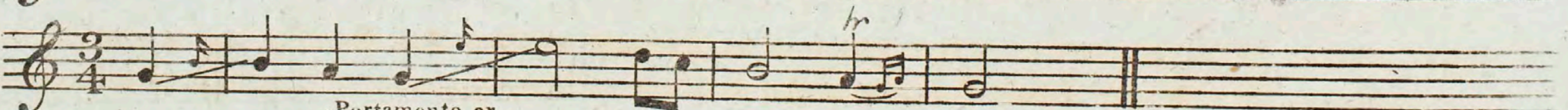
Inferior Cadence



The Slur.



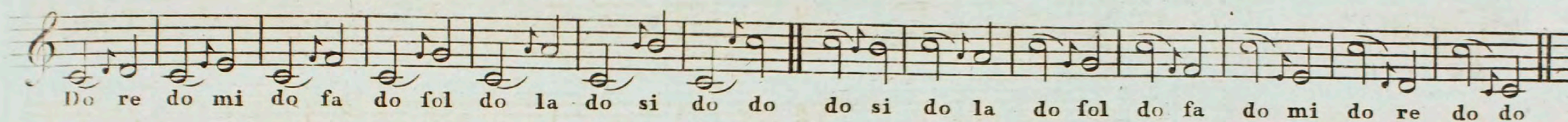
Portamento or
Anticipation.



lying on the Voice

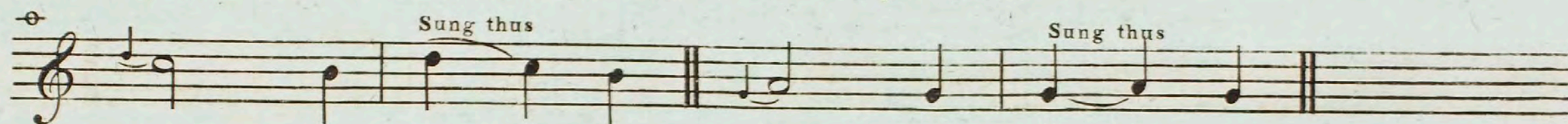
NB. this last Grace, (Portamento or Anticipation) may be used with great effect, in the preceding Duetto N^o 6 (Canon)

PORTAMENTO or ANTICIPATION used in every Interval or distance in the Octave.



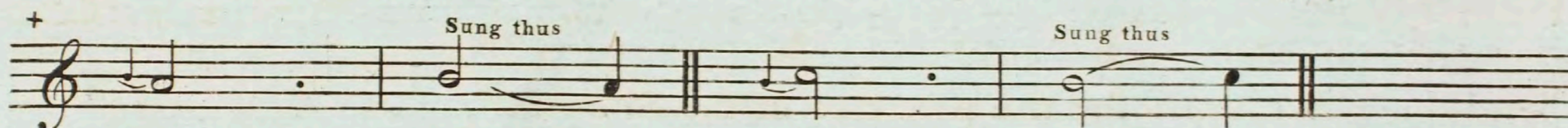
The Appoggiatura takes half the length from the Note it precedes.

Example



When the Appoggiatura precedes a Note with a Dot, it takes away two thirds of its length.

Example



Scale of Notes for the four different Voices.

Treble
or

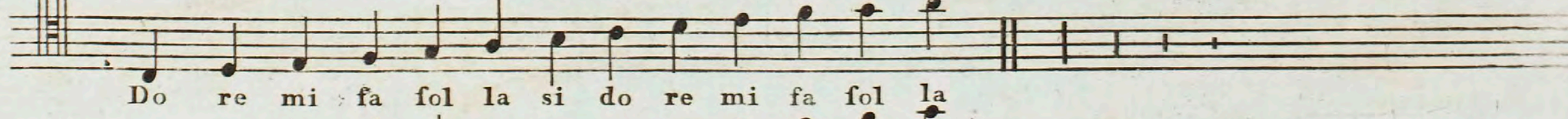
Soprano



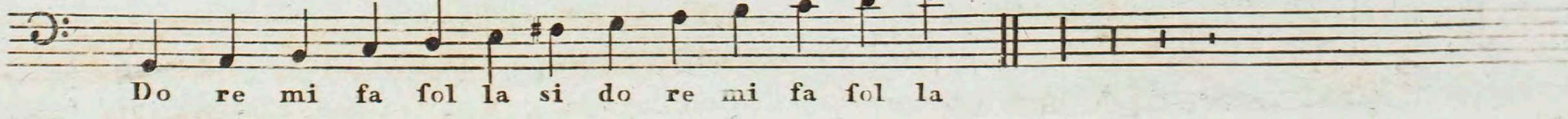
Contra Alto



Tenor



Bass



Example for blending or melting the half tones into each other.

Two systems of musical notation, each with a treble and bass staff. The first system shows a sequence of half notes in the treble staff (A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G, G#, A) and corresponding bass notes (A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G, G#, A). The second system continues the sequence with half notes (A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G, G#, A) and bass notes (A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G, G#, A). The notation includes various accidentals and fingerings to illustrate the blending of half tones.

Example for the practice of the Shake.

Two systems of musical notation, each with a treble and bass staff. The first system shows a sequence of half notes in the treble staff (A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G, G#, A) and corresponding bass notes (A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G, G#, A). The second system continues the sequence with half notes (A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G, G#, A) and bass notes (A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G, G#, A). The notation includes various accidentals and fingerings to illustrate the practice of the Shake.

BRAVURA.

Example

Three systems of musical notation, each with a treble and bass staff. The first system shows a sequence of half notes in the treble staff (A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G, G#, A) and corresponding bass notes (A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G, G#, A). The second system continues the sequence with half notes (A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G, G#, A) and bass notes (A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G, G#, A). The third system shows a sequence of half notes in the treble staff (A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G, G#, A) and corresponding bass notes (A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G, G#, A). The notation includes various accidentals and fingerings to illustrate the practice of the Shake.

EXAMPLE.

(SACCHINI)

Cantabile

The musical score is written for a single instrument, likely a piano, in C major and 4/4 time. It is marked 'Cantabile'. The score is divided into four systems, each consisting of a grand staff with a treble and bass clef. The first system begins with a treble staff containing a melodic line and a bass staff with a supporting line. The second system continues the melody and accompaniment. The third system features a more complex melodic line in the treble staff. The fourth system concludes the piece with a final cadence. Fingerings are indicated by numbers 1-5 below notes. Dynamics include 'a' (accrescendo) and 'f' (forte). The score is from the Royal Academy of Music Library.

EXERCISE.

(SACCHINI.)

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LARGO

The musical score is for a piano exercise by Giovanni Battista Sacchini, marked 'LARGO'. It consists of five systems of piano accompaniment, each with a treble and bass staff. The key signature is one sharp (F#). The time signature is common time (C). The first system has a treble staff with a whole note 'a' and a bass staff with a continuous eighth-note pattern. The second system has a treble staff with a melodic line and a bass staff with a continuous eighth-note pattern. The third system has a treble staff with a melodic line and a bass staff with a continuous eighth-note pattern. The fourth system has a treble staff with a melodic line and a bass staff with a continuous eighth-note pattern. The fifth system has a treble staff with a melodic line and a bass staff with a continuous eighth-note pattern. The score includes various musical notations such as notes, rests, and fingerings.

Larghetto

SANCTUS.

(JOMELLI)

17

Vio. 1.^{mo}

Vio. 2.^{do}

Due
Oboe

Due
Corni

Viola

Soprano

Alto

Tenor

Bass

Organo

This page contains a handwritten musical score. The notation is in brown ink on aged paper. The score consists of ten staves. The first four staves are in treble clef with a key signature of one sharp (F#). The fifth staff is in alto clef with a key signature of one sharp. The sixth, seventh, and eighth staves are in alto clef with a key signature of one sharp and each begins with the word 'tus' followed by a hyphen. The ninth staff is in bass clef with a key signature of one sharp and begins with 'tus'. The tenth staff is in bass clef with a key signature of one sharp. The music includes various note values, rests, and dynamic markings. There are some corrections and erasures visible in the notation.

Handwritten musical score for a choir and basso continuo. The score is written on ten staves. The first three staves are for the choir (Soprano, Alto, and Tenor), and the fourth staff is for the basso continuo. The music is in G major (one sharp) and 4/4 time. The lyrics are "Sanc - tus Do - mi - nus". The score includes dynamic markings (*f* and *p*) and articulation marks (accents and slurs). The basso continuo part is marked with a double bar line and the word "Basso".

f *p* 6

Basso //

Sanc - - - - - tus Sanc - - - - - tus Do - - mi - nus

Sanc - - - - - tus Sanc - - - - - tus Do - - mi - nus

Sanc - - - - - tus Sanc - - - - - tus Do - - mi - nus

Sanc - - - - - tus Sanc - - - - - tus Do - - mi - nus

p *f* *p* *f*

The musical score is written for a choral ensemble with instrumental accompaniment. It consists of the following parts:

- Violin I:** Treble clef, D major key signature. Features a melodic line with many sixteenth-note passages. Dynamics include *p* and *cres*.
- Violin II:** Treble clef, D major key signature. Features a melodic line with many sixteenth-note passages. Dynamics include *p* and *cres*.
- Viola:** Treble clef, D major key signature. Features a melodic line with many sixteenth-note passages. Dynamics include *p* and *cres*.
- Cello:** Treble clef, D major key signature. Features a melodic line with many sixteenth-note passages. Dynamics include *p* and *cres*.
- Bass:** Treble clef, D major key signature. Features a melodic line with many sixteenth-note passages. Dynamics include *p* and *cres*.
- First Soprano:** Treble clef, D major key signature. Lyrics: "Do - - minus Deus Sabaoth ple - - - - -". Dynamics include *p* and *cres*.
- Second Soprano:** Treble clef, D major key signature. Lyrics: "Do - - minus Deus Sabaoth ple - - - - - ni funt coe - - - - -". Dynamics include *p* and *cres*.
- First Alto:** Treble clef, D major key signature. Lyrics: "Do - - minus Deus Sabaoth ple - - - - - ni funt coe - - - - -". Dynamics include *p* and *cres*.
- Second Alto:** Treble clef, D major key signature. Lyrics: "Do - - minus Deus Sabaoth ple - - - - - ni funt coe - - - - -". Dynamics include *p* and *cres*.
- First Tenor:** Bass clef, D major key signature. Lyrics: "Do - - minus Deus Sabaoth ple - - - - - ni funt coe - - - - -". Dynamics include *p* and *cres*.
- Second Tenor:** Bass clef, D major key signature. Lyrics: "Do - - minus Deus Sabaoth ple - - - - - ni funt coe - - - - -". Dynamics include *p* and *cres*.
- Bass:** Bass clef, D major key signature. Lyrics: "Do - - minus Deus Sabaoth ple - - - - - ni funt coe - - - - -". Dynamics include *p* and *cres*.

The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves. The page number 20 is in the top left corner. The Royal Academy of Music Library stamp is in the top right corner.

ni funt coe-li et ter-ra

li funt coe-li et ter-ra

li funt coe-li et ter-ra

li funt coe-li et ter-ra

li funt coe-li et ter-ra

Solo glo-ria

Solo glo-ria

5 3

f

p 6 9 8 3 3 7 5 3

The musical score is written for a Sanctus by Jomelli. It consists of several staves. The top staves are for vocal parts, with lyrics "glo - ri - a tu - a." written below the notes. The bottom staves are for instrumental parts, with figured bass notation (6 4, 6, 5 3, 7, 5 6 6, 5, 6 4, 5 3) written below the notes. The score is in G major (one sharp) and 3/4 time. The tempo is marked "p" (piano). The score is divided into two systems by a double bar line. The first system contains the vocal and instrumental staves. The second system contains the vocal and instrumental staves. The score is written in a clear, elegant hand.

This Sanctus, is part of the Messa of JOMELLI, repeatedly performed at the Musical Festivals SALISBURY; in the collⁿ of the late W. B. EARLE Esq^r.

DUO.

(SACCHINI)

23

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LARGO

A - - - ver - - - te A - - - ver - - -

A - - - ver - - - te A - - - ver - - -

- te faciem tu - - - am a pec - ca - - tis meis et omnes ini - qui - tates meas

- te faciem tu - - - am a pec - ca - - tis meis et omnes in - i - qui -

de - - - le et omnes et omnes i - ni qui - tates

- - tates meas de - - - le et omnes et omnes i - ni qui - tates

meas de - - - le A - - ver - - te A - - ver - -

meas de - - - le A - - ver - - te A - - ver - -

- te faciem tu - - am a pec - ca - - tis me - - - is

- te faciem tu - - - am a pec - ca - - tis me - - - is et

et omnes i - niqui - tates meas de - - - le et

omnes i - niqui - tates meas de - - - le et

Detailed description: The image shows a page from a handwritten musical manuscript, numbered 24. It contains three systems of music, each with a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The music is written in a historical style, likely 18th or 19th century, with a key signature of one flat (B-flat). The lyrics are in Latin. The first system has lyrics: 'meas de - - - le A - - ver - - te A - - ver - -'. The second system has lyrics: '- te faciem tu - - am a pec - ca - - tis me - - - is'. The third system has lyrics: '- te faciem tu - - - am a pec - ca - - tis me - - - is et' and 'et omnes i - niqui - tates meas de - - - le et'. The piano part features a steady eighth-note accompaniment in the bass line. There are some markings above the vocal line, possibly 'hr' for 'halte' or 'ritardando'.

omnes et omnes in - i - quitates meas de - le de

omnes et omnes in - i - quitates meas de - le de

le.

le.

N.B. This beautiful DUO is part of a Miserere, presented to the late
JAMES HARRIS Esq^r. by Sacchini, about the Year 1777 y^e whole
Miserere was performed at the Funeral of Sacchini in PARIS, by or-
der of the late Queen of France.

SONG.

(SACCHINI.)

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Sotto voce

Largo

pp

Yet a - while yet a - while fweet

fleep fweet fleep de - ceive - - deceive me, Fold me in thy dow - ny

Arms, Let not care awake - - to grieve me, Lull - - - it with thy

po - - - tent charms, with thy po - - - tent

f p afsai dim Sempre p charms thy po - tent charms thy po - tent charms f p afsai dim

Sempre p

I a Turtle doom'd to stray, Quitting young the pa-rents

nest, Find each Bird a Bird of prey, a Bird of prey Sorrow

knows not where to rest, Sor-row knows not where to rest - - - yet a



while yet a - - while sweet fleep sweet fleep de - - ceive me de - -



- ceive me, Fold me in thy dow - ny Arms, Let not care awake to grieve me,



Lull - - - it with thy po - - - tent charms with thy

30

The musical score is written for three systems, each featuring a piano accompaniment and a vocal line. The piano part is written in treble and bass staves, while the vocal line is in a single staff. The key signature is one flat (B-flat), and the time signature is common time (C). The first system includes the lyrics "po - - - tent charms - - - lull it with thy". The second system includes the lyrics "po - - - tent charms thy po - tent charms thy po - tent charms." and dynamic markings *f*, *p*, and *dim*. The third system is a continuation of the piano accompaniment, ending with a double bar line.

po - - - tent charms - - - lull it with thy

po - - - tent charms thy po - tent charms thy po - tent charms.

f *p* *f* *p* *dim*

DUETT.

31

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Andante

And you sweet Maid sweet Maid take mine,
Take this Nofegay gentle Youth, Un-like these Flow'rs be

Unlike unlike these Flow'rs be thine, Un-like these Flow'rs be thy fair truth, Un-
thy fair truth, Un-like these Flow'rs be thy fair truth, Un-

NB. this Duett and the following Songs, are in the Colⁿ
of the late JAMES HARRIS Esq^r. and now Publish'd by Permission.

pp

like these Flow'rs Un-like these Flow'rs Un-like these Flow'rs these Flow'rs be thine.

like these Flow'rs Un-like these Flow'rs Un-like these Flow'rs these Flow'rs be thine.

The first system begins with a piano introduction in treble clef, marked *pp*, consisting of a series of eighth and sixteenth notes. This is followed by vocal entries in both treble and bass staves. The lyrics are: "like these Flow'rs Un-like these Flow'rs Un-like these Flow'rs these Flow'rs be thine."

Andante
Sostenuto

Chang - ing foon chang - ing foon they foon de - cay, Sweet till Noon then

Chang - ing foon they foon de - cay, Sweet till Noon then

The second system is marked "Andante Sostenuto" and features a piano accompaniment in 3/8 time. The piano part consists of a steady eighth-note accompaniment. The vocal entries in both treble and bass staves have the lyrics: "Chang - ing foon chang - ing foon they foon de - cay, Sweet till Noon then".

pafs a - way, chang - ing foon they foon de - cay, Sweet till Noon then

pafs a - way, chang - ing foon they foon de - cay, Sweet till Noon then

pafs a - way, Sweet till Noon then pafs a - way, then pafs a - way then

pafs a - way, Sweet till Noon then pafs a - way, then pafs a - way then

p

pass a - way, Fair for a time their charms appear,

pass a - way, *p* But truth shall bloom for

f

Fair for a time their charms ap - pear, But truth shall bloom for

e - - - ver here, Fair for a time their charms ap - pear, But truth shall bloom for

e - ver here truth shall bloom for e - ver here e - ver here truth shall
e - ver here truth shall bloom for e - ver here e - ver here truth shall

f bloom for e - ver here. *Del Sig.^r Anfossi.*
f bloom for e - ver here.

Accompaniment
for the
H A R P
or
PIANO FORTE.

ARIA.

(SACCHINI.)

Non Cer - - chi innam - - mo - rar - - si chi lac - - cial cor non

ha non cerchi innam - - mo - rar - - si chi lac cial cor non ha no chi

lac - cial cor non ha

In

van voi pan - ge - re - - te al lor che non po - tre - te tor nare in li - ber

ta tor na - re in li - ber - ta in van voi pian - ge - re - te al

cor che non po - tre - te tor - na - re in li - ber - ta tor na - re in li - ber -

ta no' tor na - re in li - ber - ta in van voi pian - ge - re - te al -

lor che non po - tre - te al - lor che non po - tre - te tor - na re in li - ber -

38

- ta in li - - - ber - - ta Non cer - chi inna - - mo - rar - si che

lac - - cial cor non ha' non cer - chi inna - mo - rar - si chi lac - cial cor non

ha' no' che lac - cial cor non ha' al cor non ha' al cor non ha'

AIR.

Violoncello Obligato

Cantabile

Se - cure with - in this peaceful Cot, I'd wish to live and

die, fe - cure within this Cot - I'd wish to live and die

Here patient bear my hum - ble lot here patient bear my humble

lot and fortune's frowns de - - fy and fortune's frowns de - - fy and

fortune's frowns de - - fy and fortune's frowns de - - fy.

Se -

2

Secluded thus, devoid of care,

The call of Heav'n I'd wait

Then silent pass, its bliss to share,

O may that be my fate!











